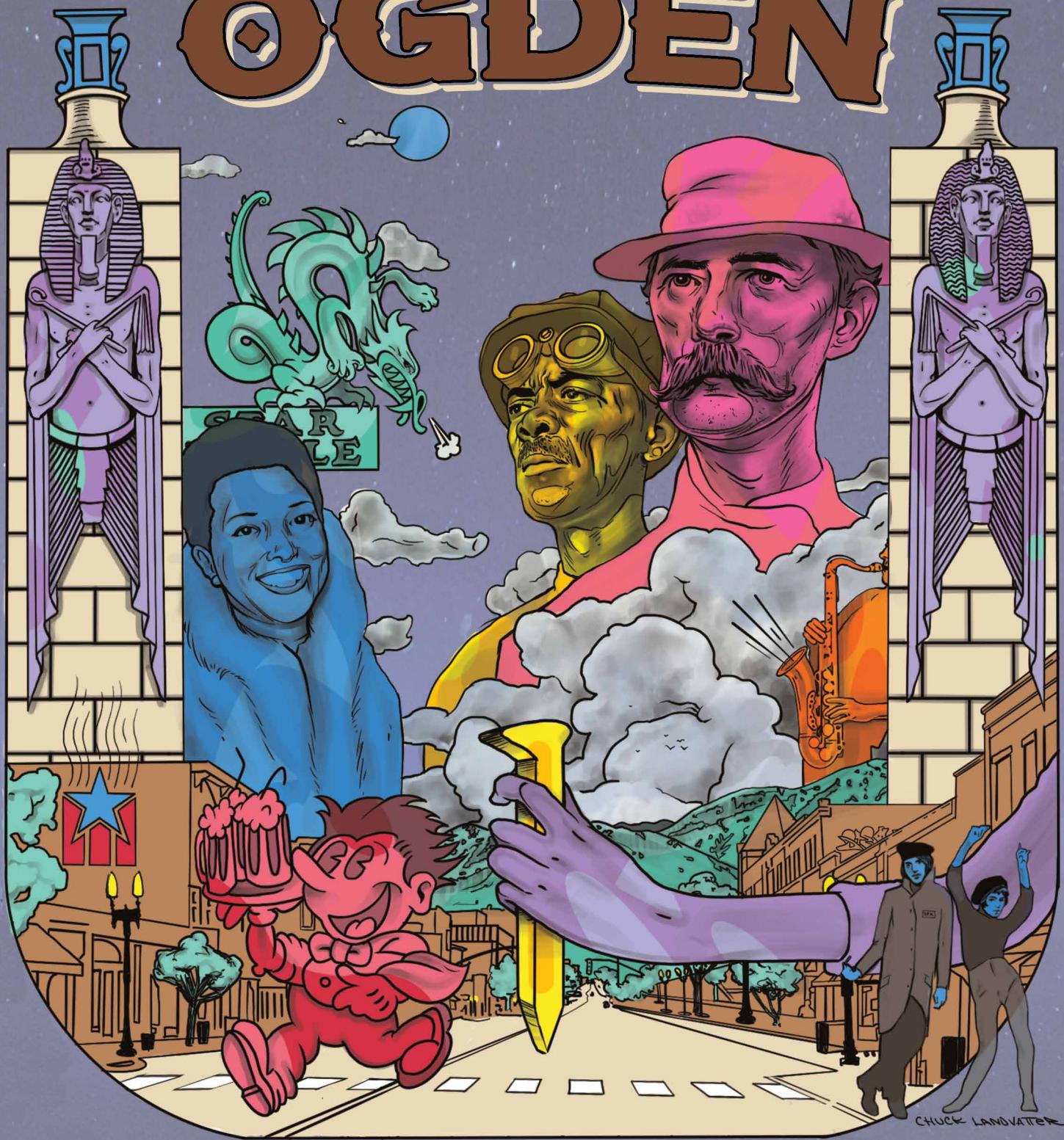


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River Rose Haggerty – Distribution

River Rose Haggerty has spread the word of *SLUG Magazine* on our Distro (Distribution) Team since the winter of 2016. She's found a home in the Summit County route and considers the drive up Parley's Canyon a kind of reverie because of how beautiful the area is. Along the way, she has even discovered a new favorite vintage store in Heber, one she cherishes as a hidden gem. This couples with her enthusiasm for *SLUG*'s community-driven content, which she feels brings people together in the realms of art, music and "unique people in our city." On top of that, Haggerty appreciates *SLUG*'s penchant for event curation such as *Localized*, our all-locals music showcase—which her band, **Diotima**, opened in February 2018. With her big-picture insight on a local level, Haggerty is a distribution juggernaut, and we absolutely adore having her on the team!



ABOUT THE COVER: For our Ogden-themed July Issue, **Chuck Landvatter** has assembled a collage of Ogden staples. Find pioneers like *Porters & Waiters Club* owner **AnnaBelle Weakley** (a nod to pg. 12), *Peery Egyptian Theatre*'s columns, the *Farr's Ice Cream* mascot and more. You can also find more of Landvatter's art at chucklandvatterart.blogspot.com.

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JIMMY MARTIN

February 25, 1982 – June 18, 2019

It was 2008, and *SLUG* was in a jam. It was the opening weekend of the *Sundance Film Festival*, and due to unforeseen circumstances, we were down a film writer. I called a friend looking for help. They knew the perfect person for the job—an individual who was not only passionate about watching movies but was also a director and filmmaker. This was Jimmy Martin. He enthusiastically joined the *SLUG* team, and together, we covered the first of many *Sundance* and *Slamdance* film festivals. Jimmy was a loyal friend and dedicated *SLUG* writer. He turned down offers with other publications because we were where he first got his start as a film critic. Jimmy was always looking for new ways to provide help and contribute. When *SLUG*'s sister organization needed a grant writer, Jimmy joined our Craft Lake City Team. Jimmy would do ANYTHING he could for someone he loved. I am so thankful for his love and all of the laughs we shared. Jimmy, you're gone but will NEVER be forgotten. —Angela H. Brown, Executive Editor

It's with great sadness that I write in remembrance of *SLUG* Film Critic Jimmy Martin. Jimmy lived movies. I have long admired his dedication to his profession. I admire how Jimmy immersed himself in the culture of the film industry, how he knew the ins and outs of everything from directors and actors to movie screenings and the ways our and other film markets work. While Jimmy created and nurtured his own success via the *Geek Show Podcast*, *Big Movie Mouth-Off* and *KSL*, he continued to write reviews for *SLUG* as a volunteer—precisely because he was glued to each movie that came his way as a core tenet of his being. Personally, one thing I'll miss getting the scoop from Jimmy about is what he'd seen at *Sundance* when we'd bump into each other. Jimmy Martin truly manifested and maintained his identity as a film critic who valued each opportunity he had to be one. *SLUG* and I will greatly miss Jimmy's tenacity and dedication. —Alexander Ortega, Editor

Long before I started working for *SLUG*, I'd been a fan of Jimmy Martin from listening to the *Geek Show Podcast*. After getting to know him, I was always amazed at how infectious his positivity and humor were. He was generous with his time, whether among friends or fans, especially when it came to discussing films. I find comfort in imagining him reunited Jeff Vice—another gone-too-soon original member of the *Geek Show Podcast* with whom Jimmy started *Big Movie Mouth-Off*—though selfishly, I want nothing but to have even just one more day to enjoy his laughter and his snark. Our geek community has lost one of its best, and I'll miss him dearly. —John Ford, Community Development Manager

Over a few years, I got to know Jimmy through mutual friends and magazine events, then our wives actually became close friends. I'll never forget throwing a party at my house, and as things wound down for the evening, I found myself sitting in my kitchen with Jimmy talking about our mutual love of *Tron* and other movies that were deeply meaningful to us. It will be those times that will stick with me the most—they didn't occur often, but when we were able to just be movie nerds with each other, that means the most to me. —James Orme, Senior Staff Writer

I have always looked up to Jimmy Martin. Not only did I look forward to reading his film reviews every month, but he and his writing inspired me eventually to write my own film reviews. His vibrant personality and passion for films shines through his words in every article he wrote, and I've always admired his talent. I wish I could thank him for his encouragement because, whether he had known it or not, he was a strong motivating force in my life. Thank you for all of your thoughtful, smart reviews, Jimmy. You will be missed. —Zaina Abujebarah, Communications Coordinator

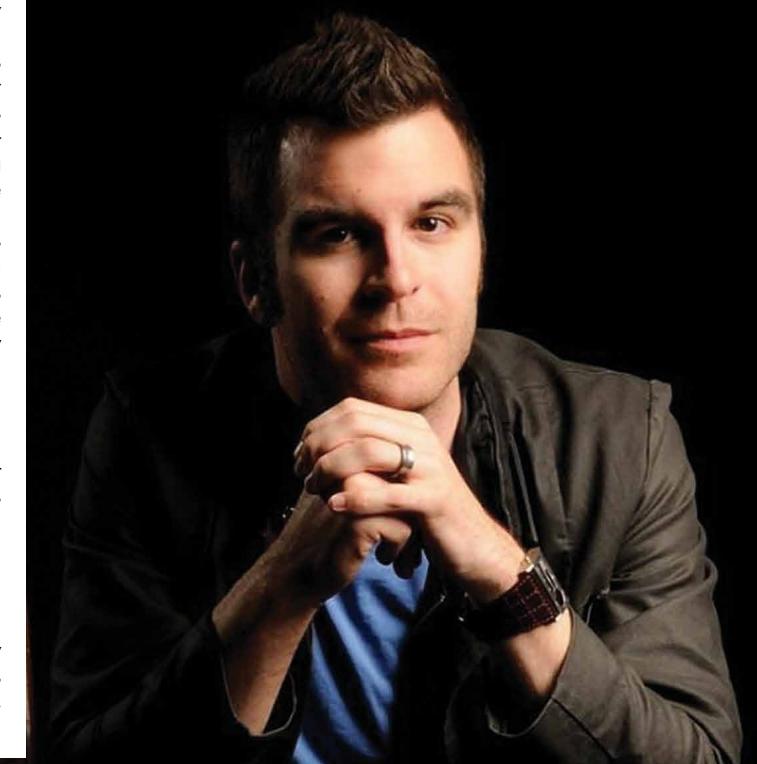
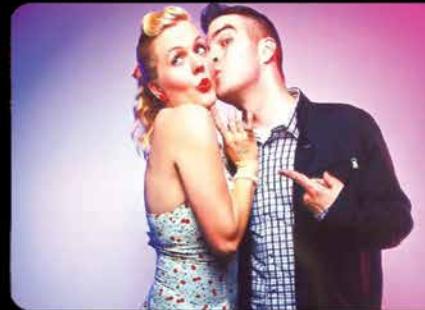


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LOCALIZED

The Ugly Boys

By Bianca Velasquez | bianca@slugmag.com

(L-R) Peter LaBarge, Sir Quincy of the Highland, Paul Zuniga, Benton Wood and Cole Eisenhour come from Ogden to show Utah and beyond their "damn good pop."

July baby! It's the thick of summer, and the days are as long as the nights are sweaty. The August dregs are just ahead, so take a night with us to appreciate the season while it still feels this good. This month's *SLUG Localized* features performances by The Ugly Boys, **Doctor Barber** and **Josaleigh Pollett**, all performing at *Urban Lounge* Thursday, July 18, at 8 p.m. with \$5 at the door. And as always, *SLUG Localized* is sponsored by *Tito's Vodka*, *High West Distillery*, *90.9FM KRCL* and *Spilt Ink SLC*.

Are the Ugly Boys actually ugly? Well, they are dedicated, hardworking and focused, with substantial talent to match. Since beauty is in the eye of the beholder, their story and presence make them truly beautiful. "We all wanted to be in a band that had dedicated members and a band that represented harder work from every member than these lopsided bands where fewer members did hard work," says **Benton Wood**, guitarist and vocalist. In the summer of 2017, Wood, **Paul Zuniga** (bass, vocals), **Cole Eisenhour** (percussion, vocals) and **Peter LaBarge** (keys, vocals) began to charge toward this vision of the hardworking band they always wanted to be a part of.

"We had done a lot of different things with our other bands, so starting with a clean slate, we knew how to structure things," Eisenhour says. "We knew how to take different approaches and things we needed to get in through the door, instead of figuring it out along the way." Eisenhour exemplifies this, as he currently plays in **Mohave Nomads**. Wood played in **Raccoon Dog**, **Panther Milk** and briefly in **Little Bear**, and Zuniga currently plays in July's *Localized* co-headlining band, **Doctor Barber**. Each a talented musician in his own right, they come together to create fun, what they call "damn-good pop." And damn, it's good.

"We can come into a room together with skills coming from the same vein to make something we are proud of," LaBarge says. Pride is a com-

mon theme for the Ugly Boys—taking pride in what they create, putting the sweat into their music and all of the other elements of engineering their well-oiled machine are their driving forces. Another driving force for them is having fun. This is where their sound comes in. Now, no matter how old you are, dancing is awkward. It takes the right room, moment and a touch of courage to move your body to music. The Ugly Boys bring forward all of those elements on a silver platter with the patters of their funky guitar lines, flighty vocals, keys and dance beats, making dancing to their music a breeze.

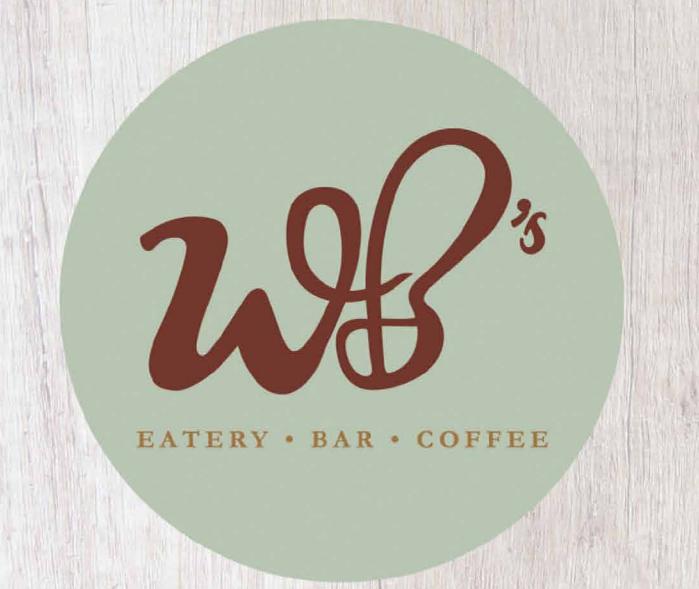
"Honeydew," from their latest EP *Do You Like Me?*, is reminiscent of a junior high "School's Out" dance that actually went right. "Met you at a Party," a collaboration with **Strange Familia**, carries a clap beat that incites a desire to clap and sing along with their inviting and relatable lyrics. These aren't just your typically structured pop songs; they come at you like the summer anthem you've been waiting for. You can hear the **Prince** and late-'80s influences most in "Babe Don't." The song features an impressive vocal range from all of the members as they overlap, weave in and out and create a perfectly executed and layered sound alongside the funky bassline, solo guitar and simple drumbeat.

Recorded on their own, it's skills like the ones that the Ugly Boys demonstrate in *Do You Like Me?* that caught the ear of *Ogden Twilight* coordinator **Jared Allen**, landing them a spot at 2018's *Ogden Twilight* and again at this year's installment. "I'm excited to play the *Ogden Twilight* this August—we played it last year and it was a little rough," Zuniga says. Believe it or not, last year's *Twilight* was the Ugly Boys' first show as a band. "How we got *Ogden Twilight* as our first show was that three of the four of us went to Las Vegas to see **The National** because we knew that the guy who puts on was going to be

there, and of course we like **The National**," Zuniga says. "We kinda went and partied with him in Vegas, waited until he got drunk enough to play him our music and he liked it!"

Aside from their skills in creating and recording music, another notable trait about the Boys is their work ethic. Eisenhour, with the input of the rest of the band, created all of the branding, graphics and content that makes them stand out so vibrantly. "I'm not the hub for it all, I throw it out, and they say, 'Let's change this,' and that is how we collaborate," says Eisenhour. Their Instagram (@someuglyboys) is flourishing with "fake ads," music video promos and content that not only relays their potent individual personalities, but also the time that they spend on this work. Their website (someuglyboys.com)—which is perfectly organized and curated—upholds the standards and quality of their music with information on their merch, tours, shows and music videos.

"There's a lot of irony that surrounds the beginning days," says Zuniga. When they were coming together in the beginning, all of the members of the band were experiencing a summer of heartbreak. Within two months, every member left long-term relationships that, in a way, influenced the beginnings of their sound. "When we were choosing our color for branding, we chose purple. Soon after, **Pantone** announced that the color of the year was going to be ultra violet," says Wood. Serendipities like these tie the group closer together and serve as signs that they are on the right path. Today, the Boys have three tours under their belt, one festival, and many more shows to go. Come see them get ugly alongside **Josaleigh Pollet** and **Doctor Barber** at the *Ogden Localized Showcase* on July 18th at *Urban Lounge*.



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Doctor Barber

By Parker Mortenson

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Photo: LmSorenson.net

(L-R) Aaron Michael Hendrix, Paul Zuniga and Bennett Geilmann enjoy making noise and sharing noise.

From their inception a few years ago to 2019, Doctor Barber have always been the child of **Paul Michael Zuniga**. The project started solo as a way for Zuniga to attempt to make it as a musician while living in Austin, Texas. Since moving back to Salt Lake he's recruited best friend **Bennett Geilmann** and **Aaron Michael Hendrix** into the band, and though they've been dormant a while, the rock group is eager to play their first show together in nearly a year.

Though Doctor Barber began as a solo project, Zuniga wanted his songs to stand out in the crowded Austin music scene "where everyone is a singer-songwriter," Zuniga says. "I had to stand out. I gotta pretend like there's a band with me already." Austin was much more of a cutthroat music environment, and finding bands who were legitimately good acts with legitimately good players was difficult. Zuniga didn't feel like he could sell himself in that environment, so he wanted to stay away from verse-chorus-verse-chorus structure, instead imagining non-existent bandmates playing with him. "It really affected how I wrote," he says.

Zuniga ended up moving back to Utah in 2015 and recruiting a friend to play drums. The duo hit the local circuit as Doctor Barber and played several smaller venues. It wasn't until 2017 that Hendrix approached Zuniga after seeing him perform at *Kilby Court*. "I thought, 'Damn, this is sick shit,'" Hendrix says. "And I noticed they didn't have a bassist. I didn't actually play bass at the time, but I'm a multi-instrumentalist ... They're awesome musicians, and I was willing to learn if it meant being a part [of the band]." At that point, Zuniga's friend and then-drummer was more or less on his way out of the project. Zuniga brought on Hendrix and also thought to tap Geilmann to play as drummer. "I'm [Zuniga's] best friend," Geilmann says proudly. The two played together in a band in a high school band called **Tribes**. "It was our first band that we kind of, somewhat took seriously."

It was like no time had passed. "We just kind of picked it all back up," Geilmann says. "I just know how [Zuniga] plays. We fit well together. It wasn't like, 'Oh! Paul [Zuniga's] here!' We'd been keeping in touch." As ongoing best friends, the two would Facetime and chill—that is, video-call each other and listen to **Radiohead** together.

The band describes themselves as "storytelling rock n' roll." The lyrics and instrumentation are integral and technical. "One of the reasons I wanted to join is because I noticed that [Zuniga] is a really creative songwriter," Hendrix says. "The songs are centered around stories, lyrically, but the progressions and arrangement solidify those stories into a weird, cool third realm. It's really hard to do that. It's easy to write a song, but it's hard to write an honest song, to have everything mean something. Zuniga does that well."

For Hendrix, this appreciation for Doctor Barber's style goes back to his musical upbringing. "A lot of older, classic rock stuff and bluegrass—in my opinion, really honest music. [Zuniga's] stuff reminded me of that. It doesn't feel too structured or planned out. Not every word rhymes perfectly: He's not trying to please anyone but himself."

Zuniga admits it's all pretty personal: "Everything I write lyrically happens to me in real life in one way or another," he says, "whether it's somebody just saying something to me or an actual experience that I have."

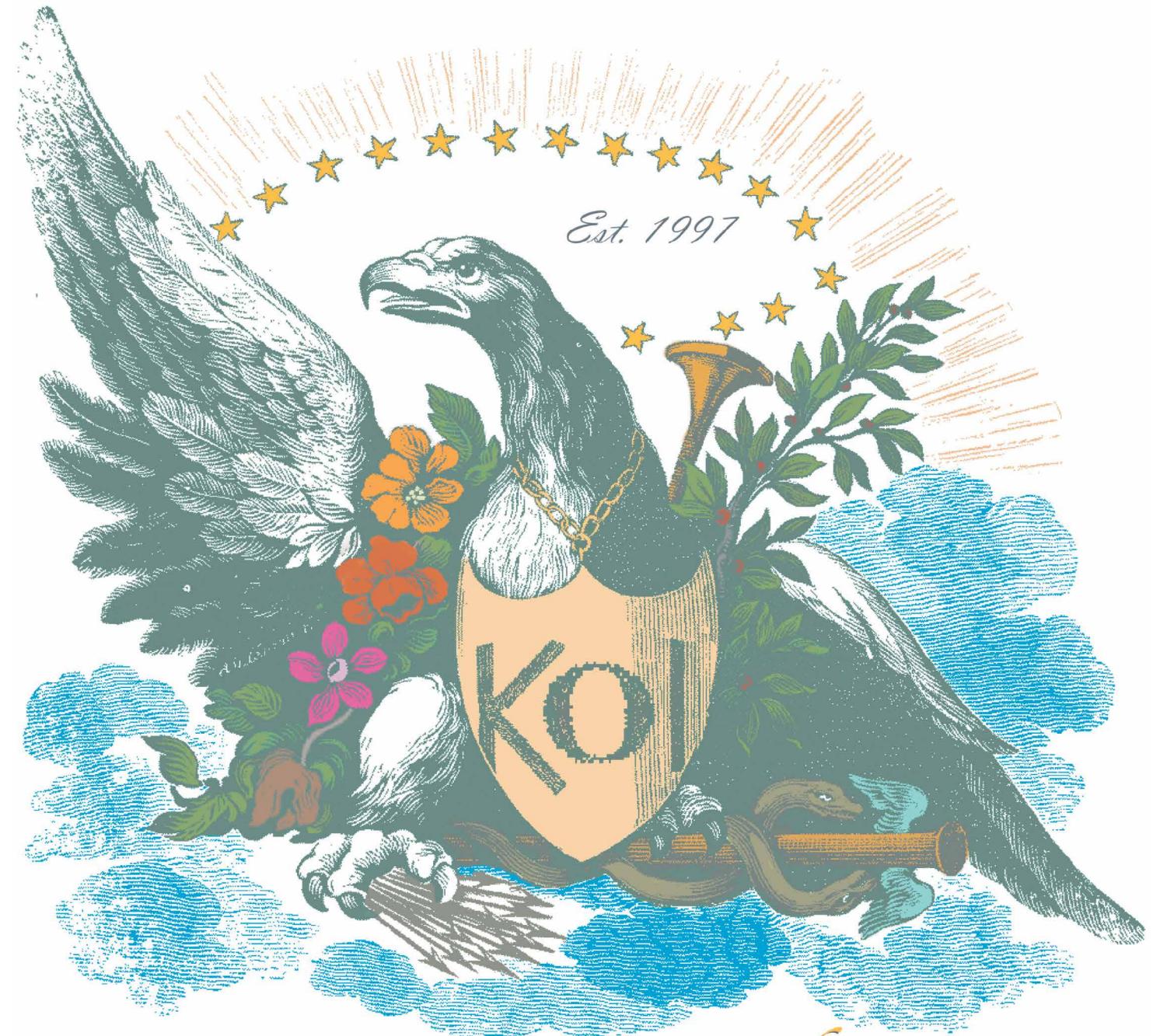
One song, called "Bells," recounts when Zuniga met an old partner. "It was about the first time I met her," he says. "New Year's Eve and Radiohead comes on. I was dancing my little heart out when she walks in the room to get her phone. My arm swings back and pops her in the nose. She starts gushing blood. That's how I met her, and we dated three years." In the song, this translates to "Loud bells are ringing in the New Year / I'm covered in Champagne / Someone's put my jam on / and I'm dying to win over the room / in the dark, grooving hard / I accidentally swung my south paw / pow, lights out."

Hendrix chimes in saying, "This is what I'm talking about. The music to that story complements what he's saying. If being punched in the face were

a piece of sound you could put into music, that's what you're hearing." Doctor Barber are not "cool hooks or catchy music," but instead, music "in service of storytelling."

The group is still in the stage where most songs they play come from Zuniga's time in Austin, but luckily, that process has lent itself well to the group dynamic Doctor Barber now has come into. Still, they're looking to grow as a group. "We haven't dipped into writing together yet," Zuniga says. That's for a handful of reasons, some due to Geilmann being busy with school, Hendrix busy with his production and recording work and Zuniga busy playing in other projects, including playing as a member of **Ugly Boys**.

The band is warming up from a period of inactivity—*Localized* will be their first show in almost a year—but they've found rehearsing after time away has been relatively easy. "It only took about 40 minutes before we were back to how things used to feel," Geilmann says. While he finishes up school, Hendrix works as a sound engineer, and Zuniga puts a lot of focus on **Ugly Boys**. Sitting with Doctor Barber is incredibly chill. None of the members are trying to force success; they're having fun. Each exude calm, and more than anything, each seems excited to be hanging out with each other in the moment.



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It's been a long time coming for this Salt Lake based food writer who has been waiting to extol what he considers to be, by far, the best pizza store in Utah—today is the day. *Lucky Slice's* is the story of how three snow bums with culinary backgrounds encapsulated their finer-dining experiences into the kind of stuff The Teenage Ninja Turtles dream about. Let's go, *Lucky Slice Pizza*!

It was back in 2011 when **Mike McDonald, Will Shafer and Nick VanArsdell** took over the historic building on the corner of Lincoln and 25th Street in Ogden. Seven years after completely gutting the structure and reshaping it into the foundation of their pizza empire, they haven't looked back. We're walking into an extremely open-faced kitchen where guests can stare vividly at a pie-adorned window, preparing to order craft-soda pops or from a seasonal beer-and-wine list at the counter. Continuing down the narrow corridor of barstool and booth seating, *Lucky Slice* wall memorabilia takes on pizza-themed renditions of classic movies like *Attack of the Killer Tomatoes* (*Attack of the 20" Pizza*), *The Iron Giant* (*The Giant Slice*) and—you guessed it—they threw in a Ninja Turtles Arcade game for safe measure. Also, smoking may be bad, but the *Lucky Slice* logo (neatly repurposed from the *Lucky Strike* brand) will never be going out of style.

While this is the exact sort of nostalgia that anyone growing up in the '80s or '90s wants to eat food around, that same intricate detail is celebrated in their food card. We're talking about fresh, consciously sourced ingredients, house-made dough mixed daily, all of the vegan options in the world, at least five by-the-slice specials a day, a pizza of the month and full-pie recipes to boot. There's something in it for everybody, and as their number of locations is ever growing, there's absolutely no reason that this phenomenon shouldn't be completely devoured upon encountering it.

One could arguably ask any Ogdenite working through lunch what their top spot is for lunch, and the answer, more times than not, will be *Lucky's* two-slices-and-a-drink combo (\$7) or \$3.49 a slice. It's really hard to turn down the chalk replica of robot Pickle Rick (*Rick and Morty*) Slice of the Month, dubbed The Real Dill, so we jump straight into that one. Think thick

Lucky Slice

• The Cowabunga Up North •
By Tim Kronenberg • tkronenberg10@gmail.com



The herbal sauce in the Twilight pizza is an homage to the *Twilight* movie's mystical theme, along with the sausage as a nod to the werewolves in the movie.

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garlic-cream sauce, mozzarella, huge dill pickle chips, finished with fresh dill and cracked peppercorn. However the hell this slice works, it works well. Crust being the key decider in a solid slice, *Lucky Slice* delivers this thin crust crispy enough on the bottom to hold it all together with just enough chew above ground to complement the toppings. The garlic sauce does the same thing, adding a savory garlic sweetness to the crunchy, baked pickles and cheese, making it a no-brainer.

Keeping it weird, the Twilight slice is next and what you'd imagine a werewolf throws back when they're tired of eating people. It obviously has red sauce, so a garlic-and-herb olive oil makes the base of this slice (insert vampire joke here). Freshly chopped sausage keeps the carnivore-at-heart alive, while finishing with ricotta, fresh basil and smoky, roasted green chile. The combinations are so supernatural that they will redefine even a pickiest palate.

The Fire Island is another one of those controversial slices in pop-culture that lays its crust down and says that, YES, you can in fact put pineapple on pizza, as long you do it right. Again, they're smothering this thing in garlic-cream sauce, which is totally fine. *Lucky Slice* keeps going on the mozzarella train, adding fresh, sliced jalapeños, capicola ham, caramelized onion and ... PINEAPPLE! It's another combination that plays off of the sweet, savory, crispy and spicy profiles of life. The thing about the world is that if it's too good to stop eating, you're not doing the rest of us any favors by talking smack, brosoph.

Aside from being all-around good humans, participating in community events throughout the valley, making charitable donations throughout the state and leaving their environment in a better place than the state they found it in, *Lucky Slice Pizza* is continuing to grow. They now have locations in Ogden, Clearfield (1246 S. Legend Hills Dr.), Logan (64 Federal Ave.), Powder Mountain (winter season only, 6965 E. Powder Mountain Rd.) and two food trucks that travel/cater to pretty much anywhere you ask them to go. For good measure, be sure to track them down at thelucky-slice.com or Facebook. Also, if you're one of those freaks whose into looking at beautiful spreads of delicious food on Instagram, the @luckylicepizza feed is enough to keep a person entertained for years to come. You're welcome.



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Joe McQueen

THE SAXOPHONE CENTENARIAN

By Ali Shimkus | aishimkus@gmail.com

Ogden-based saxophone virtuoso Joe McQueen belts into his tenor voraciously at Garage on Beck. McQueen is an almost monthly fixture and attraction at the Garage—the crowd hinges on every musical phrase, having braved the unpredictable April weather on the patio to watch him play when I saw him there. The audience, as well as McQueen's bandmates, tap their toes to keep time with every catchy, arpeggiated solo that McQueen belts out with incredible vigor. He sits center stage with a bottle of O'Doul's to "wet the whistle," taking swigs, adding dynamic embellishments and snapping along as his bandmates take turns improvising. At the conclusion of the piece, McQueen announces his upcoming 100th birthday, and the crowd goes wild.

While having turned 100 years old on May 30 and being in good health is a feat in itself, McQueen's legacy is all about his impressive prowess as a musician, let alone one who performs as often as he does. His legacy is also deeply intertwined in Ogden's history.

In 1945, McQueen—along with his wife **Thelma McQueen**—came through Ogden on a tour with his band at the time. According to "This legendary Utah saxophonist just turned 99 and you can hear him play tonight" by **Lottie Peterson Johnson** of Deseret News, one member of the band gambled away the group's earnings from the tour en route to Ogden. When that member was kicked out of the group, McQueen reformed the group and ended up making a home for himself in Ogden.

Frequenting jazz clubs in the days of segregation, McQueen is most often associated with the legendary **Porters & Waiters Club**, run by **AnnaBelle Weakley**, who was known affectionately as the "Queen of 25th Street" and was the first black woman to run a business in Ogden. McQueen, who is often cited as a forerunner in helping ra-

inveterate Ogden-based saxophonist Joe McQueen recently celebrated his 100th birthday. He is locally renowned as a musician who helped end segregation in Ogden.

cially integrate Ogden's jazz scene, is humble about his role in Ogden's history. "I don't particularly care about that legend business," he said in a 2007 interview featured in the documentary *Ogden: Junction City of the West*. For him, the decision to push Ogden's boundaries by refusing to play venues that wouldn't allow black people in the audience was simple: "If my friends can't come in here and hear me play, I'll just play at places where they can," McQueen says in that interview.

At *Garage on Beck*, McQueen performs with his usual group: guitarist **Brad Wright**, drummer **Don Keipp** and organist **Ryan Conger**, with McQueen's good friend **Brad Wheeler** making cameo appearances on harmonica. Pieces include **Herbie Hancock**'s "Watermelon Man," which McQueen says is the closest to rock n' roll he will ever play, as well as indulging the audience with his own composition, "The Thing," which he wrote at 95 years old. "The Thing" is a bubbling, bouncing piece that oozes energy and excitement, fitting for McQueen's playing style and tone as he nears his 100th birthday. One story McQueen tells during a performance at *Life in Christ CRC* in early April is of the spin he put on **Duke Ellington**'s composition, "Take the 'A' Train," for which McQueen created his own ending. "[Ellington] was in Ogden, maybe 60 years ago, and I played

"Take the A Train" that night. [Ellington] said, 'Where'd you get that ending from?' I said, 'Mr. Duke Ellington, you're not the only one that writes music.'

After playing the same horn for 50 years, McQueen was recently gifted a beautiful new saxophone—complete with his signature engraved on it—from Sandy-based *Cannonball Musical Instruments*, according to the February 2019 article "About to turn 100, Joe McQueen gets a new sax—and a state proclamation" on McQueen in the *Standard-Examiner* by **Mark Saal**. For McQueen, his tenacity and endurance as a musician is something that he attributes to "the good Lord"—and his saxophone. The ever-humble McQueen picked up a saxophone first as a high schooler and is self-taught, soloing and playing jazz standards completely through memorization and feel. From the audience's perspective, McQueen has no problem as the band leader of his current group, soloing with a strong, gritty tone similar to the tone of his voice.

There's something completely unique about watching McQueen perform, as he is a living testament to the height of jazz music. While the audiences of his performances give standing ovations every time, McQueen humbly nods his head, mouthing the words "thank you" to their praise. His sage advice, which he sprinkles in with his stories in between the pieces of his set, follow along the lines of doing good for others and putting your spouse before yourself in marriage. In fact, as he rolls into his second century, he seems more proud of his also upcoming 75th anniversary to his wife, Thelma.

McQueen, who can boast of playing with jazz legends such as **Charlie Parker**, **Count Basie** and **Dizzy Gillespie**, is a musical testament to the glory days of jazz music. There's no doubt that McQueen's refreshing take on jazz and incredible stories could grace Utah audiences for years to come.

Photo: John Barkiple

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OGDEN'S VAN SESSIONS PODCAST

Benjamin Tilton • tiltonbenjamin@gmail.com
Photos by Colton Marsala



(L-R) Todd "to the Top" Oberndorfer and R. Brandon Long synchronize their skills to produce the right representation of music in Ogden.



The Van Sessions highlights Ogden-local musicians like Keyvin VanDyke.



In Utah, we have concert venues in neighborhood courts. We have color festivals in fields with human canvases. By our unique standards, having a live-music podcast in a van down by the railroad tracks sounds downright cozy. This DIY experience is brought to Ogden (and Utah) by the **The Banyan Collective's** *Van Session Podcast*, composed of **John Wojciechowski**, **Todd "to the Top" Oberndorfer** and **R. Brandon Long**.

SLUG: How would you describe The Banyan Collective?

Oberndorfer: We ARE The Banyan Collective. We started the Collective five years ago, in June of 2014, as a community podcast resource for arts and adventure. Our current lineup of podcasts includes *The Ogden Outdoor Adventure Show*, the *Nine Rails Arts Podcast*, *Van Sessions*, *Utterly* and *Leaky Waders*.

SLUG: Where did the idea for the van come from?

Long: The van, a 1987 Dodge Xplorer camper van we refer to as *#VanVan*, I bought from my parents around 20 years ago. One day, while attending the monthly *Ogden City Arts Advisory Committee* meeting (Todd and I are both members), the idea for an Ogden *First Friday Arts Stroll* emcee came about. I had MC'd finish lines of some sporting events and offered up my services. At some point, we thought it would be a good idea to involve live music to move things along and provide entertainment. I mentioned, "I have a van. I can just MC from the van and we could have the musicians play from the van as well." And *Van Sessions* started.

SLUG: What's the mission of your podcast? **Long:** We found that Ogden really needed a venue for all-ages musicians to perform. *Van Sessions* has helped with that. We also provide musicians with their recordings, which they can use to help push their brand. We love introducing our community to our talented musicians and providing a fun space for performances.

SLUG: In what way do the bands and genres that you feature on the *Van Sessions* reflect Ogden?

Wojciechowski: Most of our musicians fall into the singer-songwriter category. We try to represent the diversity that truly is Ogden's music community. Everything from first-time performers to national touring artists/bands [from blues to reggae]. Good music is good music, regardless of the genre. We're also fortunate to be able to host all-ages musicians/bands, which allows us to introduce "are-you-fucking-kidding-me-how-talented-these-kids-are" sessions to our audience.

SLUG: What kind of community is your podcast looking to cultivate with *Van Sessions*,

and how are Ogdenites responding?

Wojciechowski: Ogden truly is small-town cool. There's something special about this place. The Banyan Collective is doing its best to share Ogden's stories—musical and otherwise—with as big of an audience as we can muster. With *Van Sessions*, The Banyan Collective has put itself in a position to not only shine the light on existing talent but also introduce new musicians to an ever-increasing audience.

SLUG: Is there a set structure to each episode, or are they more spontaneous?

Long: The formula is typically a four-song, semi-acoustic set with questions and conversation in between songs. We now have a permanent home at *The Monarch* in Ogden. This allows us to play with the format, and we've now introduced a couple bands with full-night shows playing six or more songs. Check out Banyan's house band's, **The Proper Way**, *Van Sessions* podcast as an example. It's great!

SLUG: How often do you guys air the podcast, and on what platforms does it stream?

Long: We record one to three bands each month and work to release those performances within that month. [We] do our best to release as consistently as possible. If you follow *Van Sessions* on iTunes, Spotify, or our website (thebanyancollective.com), you'll never miss an episode.

SLUG: Any plans, events or programming coming up?

Wojciechowski: In addition to creating a new studio/headquarters, we are now able to record *Van Sessions* at *The Monarch* year-round during Ogden's *First Friday Art Stroll*. Because of the success of this year's *Van Sessions* at OFOAM's *Ogden Music Festival*, we were reminded how fun it is to take the show on the road. Keep an eye out for more *Van Sessions* tours. The perks of a mobile studio!

And there you have it, Utah. A traveling, musical, concert van (*#VanVan*) could be en route toward you, so check out the *Van Sessions Podcast* for an incredible catalogue of shows (**Snarlin Yarns**, **Carrie Myers**, etc.) and potential appearances in the future.

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Good Company Theatre to produce The Jungle

(L-R) Alicia and Camille Washington, owners and operators of Good Company Theatre, strive to bring diverse and eclectic productions to Ogden.

The Good Company Theatre is owned by **Alicia** and **Camille Washington** and is quickly becoming a jewel of Ogden's—and Utah's—theatre community. Building off of what Alicia calls "the freedom in the north" inherent in Ogden's somewhat removed location, Good Company set out with a mission to provide a missing and necessary voice to their surroundings: "to develop and promote high-quality, eclectic theatrical productions and events, forging new relationships between audiences, performers and spaces in the process," says Alicia of their foundational principles. The company carries this eclecticism into each of the unique shows they produce, as well as their inclusive casting principles.

The theatre's website explains that they will "not assume the neutrality of a certain person or type over others when casting," a principle that highlights Good Company's quest for authenticity. Their 2019 season has seen Camille and Alicia produce a gamut of shows in varying formats and with varying subject material. The new historical approach to a broadway anthology in *You Bet Your Black Ass, Broadway*; experimental and intimate stage plays like *Constellations* or *The Children*; and careful explorations of complicated social issues in *Ripped*, opening later this year. While each production is a different artistic and ideological venture, it all stems from a similar desire on Camille and Alicia's part to step away from the traditionalism that can sometimes plague theatre.

Good Company Theatre opened its doors in 2012 as a response to the

KEEPING THE OGDEN FAMILY CLOSE

By Connor Lockie • connor@slugmag.com



Photo: Bonneville Jones

culmination of a growing frustration on the part of Camille and Alicia. "During my time onstage, both locally and regionally, there was always something missing—I was telling someone else's story, or the only way I could get a leading role was if I played a slave, a mammy or a stereotypical characterization of a black woman," says Alicia. "I wanted to produce contemporary works that told the stories of marginalized people to a new wave of theatre goers." After beginning with a few one-off pop-up shows that worked against these stereotypical practices, Good Company Theatre is now stationed in a more permanent location on Wall Avenue and "is the only independent theatre in the Mountain West created, owned and operated by Black women," says Alicia.

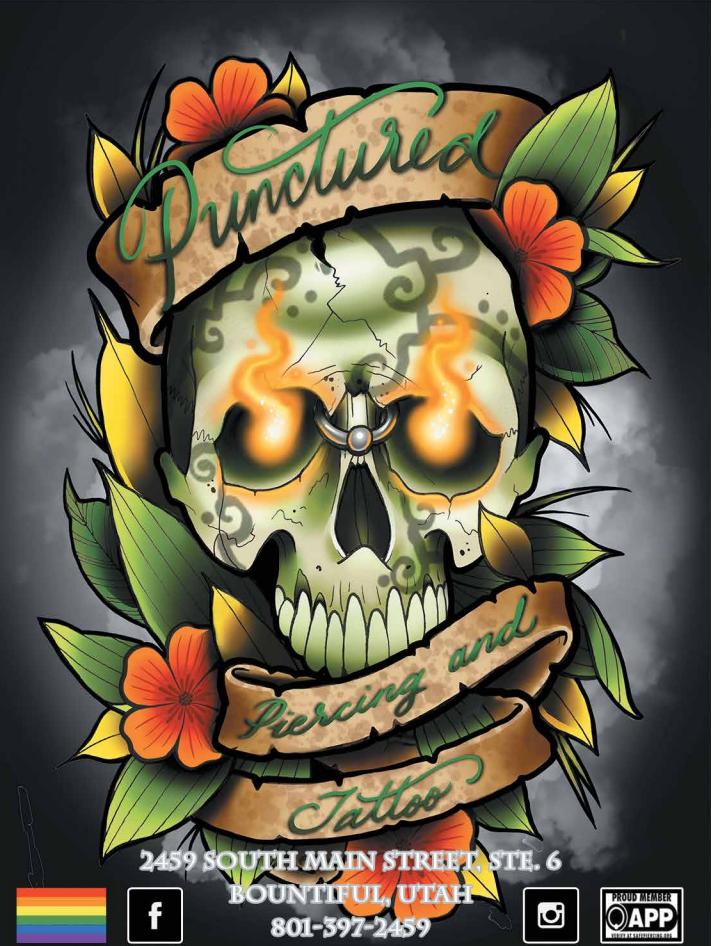
What started as a passion project has now developed into a real institution. While there were expected challenges—such as funding, marketing and more sinister, racist assumptions that "literally any white man associated with us was in charge, that there was some 'Oz' behind a curtain and we were just there to sell tickets and concessions," says Camille—Good Company has asserted their own vision and has been met with overwhelmingly positive reception from their cohorts and patrons. "Actors, technicians, artists and audiences, they've all been really open to what we do from the beginning," says Camille. "Theatre in Utah is dominated by the musical. For folks to respond to the contemporary plays, unknown chamber musicals and one-off cabarets that we produce is really gratifying and motivating. It's why we keep pushing ourselves to do more."

On this path toward a more nuanced approach to theatre lies Good Company's upcoming workshop production of *The Jungle*, co-written by **Nathan Dame** and **Robert Baumgartner**. Based on **Upton Sinclair**'s famous novel, the musical follows Jurgen, an Eastern European immigrant, as he attempts to find safe employment, security and happiness in early-20th-century Chicago. "We became even more convinced that adapting *The Jungle* was a good idea

when the 2016 election unexpectedly revealed the book's political relevance," says Dame. "Its two big social issues are immigration and socialism, which are exactly what 2016's outlier candidates—Trump and **Sanders**—forced into the national discussion." Camille echoes this unfortunate continuity of the narrative's relevance, explaining her draw to produce the musical: "The music is exciting and the story is ripe for telling," she says. "Labor exploitation and the horrific treatment of immigrants to the U.S. are just as timely today as they were at the peak of industrialization."

While the prescience of *The Jungle* easily lends itself to a contemporary interpretation, Dame and Baumgartner asserted creative license in order to help update the more outdated aspects of the narrative and ease the work's transition between media. "The novel consists of just one implausibly bad thing after another that happens to this poor family," says Dame. "So, a big challenge was developing a sense of causality and drive from one event to the next, and narrowing it all down to something manageable in stage time." He and Baumgartner add that the arc of the novel's lead woman, Ona, embodies stereotypical views on "virtuous young ladies." The duo felt that this wouldn't fit the approach of the progressive theaters and schools they're trying to market the play to, and made appropriate adjustments. "We think everyone will be pleasantly surprised with the outcome we wrote for her," says Dame.

Dame grew up in Ogden, and has since moved to Brooklyn. Describing the experience of having his work return to Ogden, he says, "It feels right and it feels like a big deal for some reason. I've always kept up with my friends who have made their artistic lives in Ogden and Salt Lake, and have frankly been envious of the community that they were able to develop." *The Jungle* has a seven-show run at Good Company Theatre from Aug. 2-11, with one ASL showing on Aug. 10. Head to their website, goodcotheatre.com, to find more information on the show, as well as the rest of the theatre's 2019 season and an August announcement concerning their 2020 season.



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The freedom of creativity can enable one to turn fleeting and potent moments of anguish, joy or fear into tangible relics of the human experience. On 455 and the historic 25th street in Ogden lives one of these transformations obtained through creativity and vision that is *The Monarch*, the multi-purpose creative epicenter of Ogden that includes a restaurant, artist studios and space for culturally enriching events.

The Monarch started Ogden's creative chrysalis when Fischer Regan Enterprises purchased the historic 1920s *Bigelow Hotel* parking garage that resides what is now the Nine Rails Creative District in 2011. "It began with the amazing natural light that entered the building from everywhere," says Owner **Thaine Fischer**. "Then you take the large open spaces with barrel roofs, incredible architectural design, steel and brick walls—it screamed 'Creative Space.' Unfortunately, no one was listening." Like many large projects, Fischer had many hoops to jump through to be able to embark on this mission to create what *The Monarch* is today. Challenges like purchasing additional land for parking, New Markets Tax Credits and financing kept *The Monarch* in a tight cocoon for a few years. Regardless, Fischer's vision still peeked through.

At first, the objective was to use this space to host a local Farmer's Market for Ogden's many vendors. With 60,000 square feet of freedom, *The Monarch* could easily hold 200 vendors with 10x10 booths. As the natural order of things go, Fischer was stricken with inspiration that changed the course for *The Monarch*. He says, "I was introduced to **Juvenal Reis** (Reis Studios:NYC), and we discussed a studio concept that would allow artists to be able to have incredible working environment in Ogden ... Three years later, it's becoming a reality."

A few local artists already inhabit the space, including western painter **Stephen Henry**, who uses the space for his watercolor paintings that romanticize rural Utah and the farmlands from his hometown in Texas. **Elizabeth Robbins** uses the space to make her love for gardening and flowers tangible through her still-life paintings. *The Art Box* is another tenant of *The Monarch*, creating a space for visitors to enjoy interactive candle making, attend art classes and discover unique gifts. This will be opening in August of 2019. In addition to this, *The Monarch* also features *WB's*, where visitors can enjoy coffee, wine or New American cuisine.

The Monarch's purpose is not only to hold studio and exhibit space to help springboard local artists; *The Monarch* strives to provide events that introduce people to the community and helps cultivate the Ogden art scene at large. With its many event

venues within one building (*The Royal Room*, *The Atrium Room* and *The Upper Deck*), *The Monarch* is soon to be a landmark for groundbreaking events in local music, art and culture. "The Royal Room is a space designed specifically to host private events up to 1,000 people. Located on the top floor of *The Monarch*, it has incredible old architectural design with a barrel roof, 270 degrees of natural light and an industrial-elegant feel," Fischer says. The Atrium Room is purposed for art fairs, markets and dinners that can hold up to 200 people. "Our most unique venue is *The Upper Deck*, an outdoor event space wrapped with our Opt Art Monarch mural which can host beer festivals, bbq, food events up to 1,500 people," says Fischer.

In that vein, *The Monarch* hosts the largest, most photographed and most visible mural in Ogden called *Monarch in Moda*, created by collaborators **O1ARTS**, where Fischer is also a founder. O1ARTS is currently working on an exhibit that will be hosted at *The*

The Monarch was built out of 1920s parking garage that was purchased for the project in 2011.

Photo courtesy of The Monarch

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Ogden's FOOD TRUCK RALLY

By Ben Trentelman • BKDTO@yahoo.com

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The Ogden food truck rally aims to provide a variety of food options to cater to all cravings.

Ogden has been on the move. This small city has always had a close-knit community that loves to come together for large public events in their historic downtown. Like many communities along the Wasatch Front, Ogden has seen great growth over the past decade. With this growth, the city has only become more vibrant and bustling. If you find yourself meandering down 25th Street on the first Friday of any month, you're likely to hear live music spilling out of a number of bars and venues that line the street, people wandering through the art galleries peppered amid various restaurants and small local shops for the *First Friday Art Stroll*, and a general sense of familiarity among those walking among the aged storefronts. Included in the *First Friday* fare is Ogden's *Food Truck Rally* at *Union Station*.

This sense of community and growing vibrancy in Downtown every *First Friday* is exactly how **Steve Ballard**, a fifth generation Ogdenite and owner of *Thai Curry Kitchen* and *Sonora Grill*, knew that Ogden was ready for its own regular food truck rally. "I think, for years, Ogden has tried to redefine its downtown and establish more restaurants—a scene has developed here," he says. "I think this food truck rally gives people a reason to not feel like they have to leave Ogden to get something good to eat, or even for some of the people living in surrounding areas to come into Ogden."

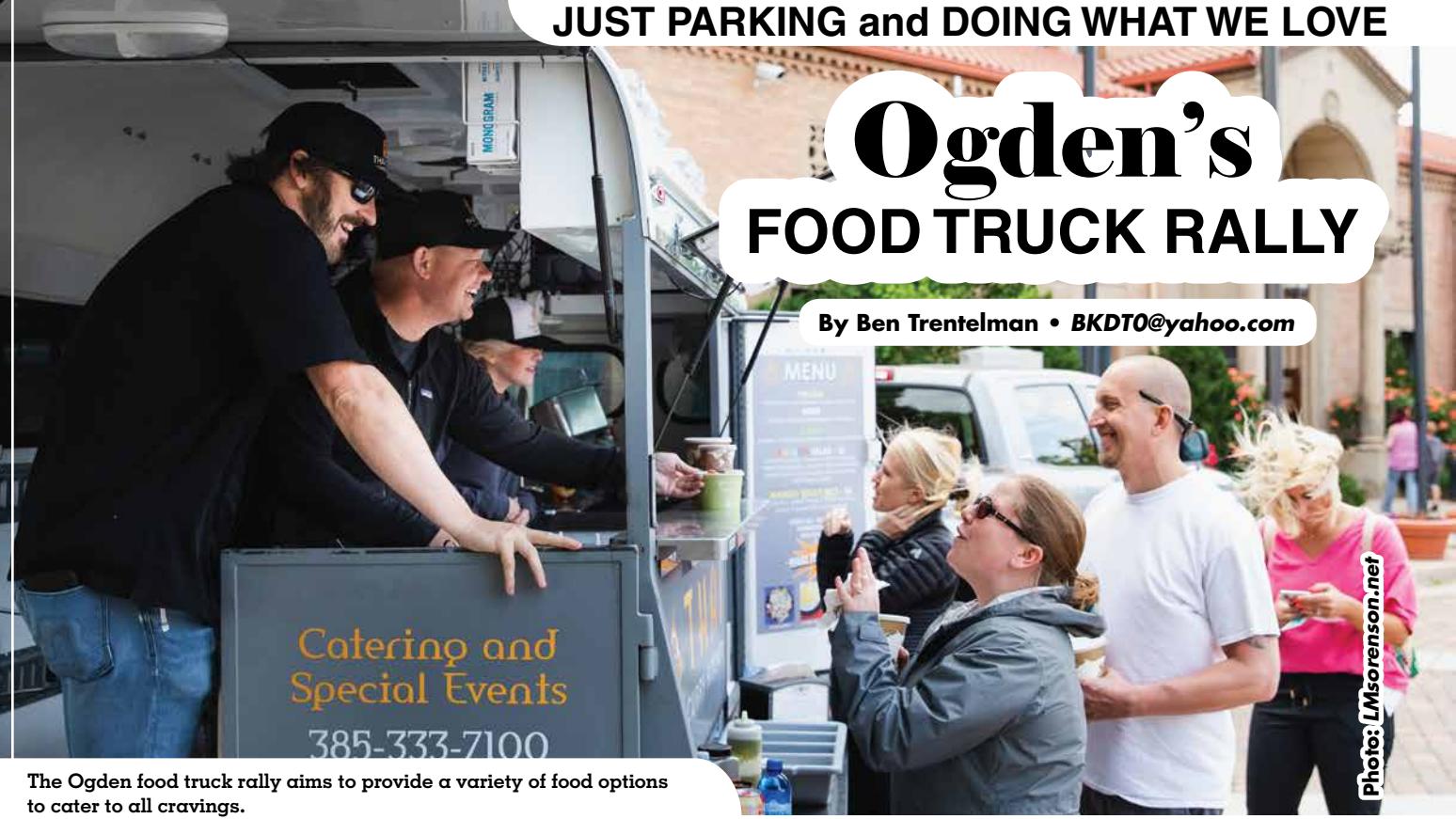
For Ballard, starting a food truck seemed like a natural next step after opening his two restaurants. "How many people sit inside their brick-and-mortar stores waiting for people to come in?" he says. "Bring your food to the people. The vision you have to see is one: The more people you get eat-

ing, the better. Number two: It's what the customer wants. If the customer wants a food truck and not a brick-and-mortar, then open a food truck. So, you've got to listen to the customers."

Ballard opened his *Curry Cart* via a converted horse trailer two years ago and began working the food truck circuit by serving up food from *Thai Curry Kitchen*. Steve says that at that point, "we realized not all events, were made equally. For some events, there is no one there and you don't make any money, and [at] other events, you'd make tons of money."

These rallies and events are where you can typically find food trucks when they aren't parked out on the street during lunch hour. But Ballard explains that there are often fees associated with these rallies, which will ultimately cut into the overall profit for the truck, especially if it is a smaller event with no guaranteed crowd. "You don't get much of a say in how many food trucks are available per person, so sometimes you'll get like 12 food trucks, and there's maybe a couple hundred people, so it's spread pretty thin," Ballard says. "After navigating that, we started seeing our own need for a food truck rally in Ogden. We got together with the other food trucks, and I'd say one thing that sets this food truck rally apart is that this is done by food trucks. It's not a third party or a management company that's putting this on."

Ballard and his fellow food truck collaborators found a home at the *Union Station*, which is located on the far-west end of 25th Street. The rally happens to coincide with Ogden's *First Friday Art Stroll*, bringing people Downtown to wander up and down the historic block where the trucks park.



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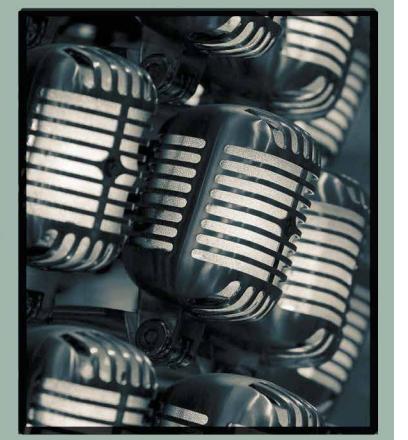
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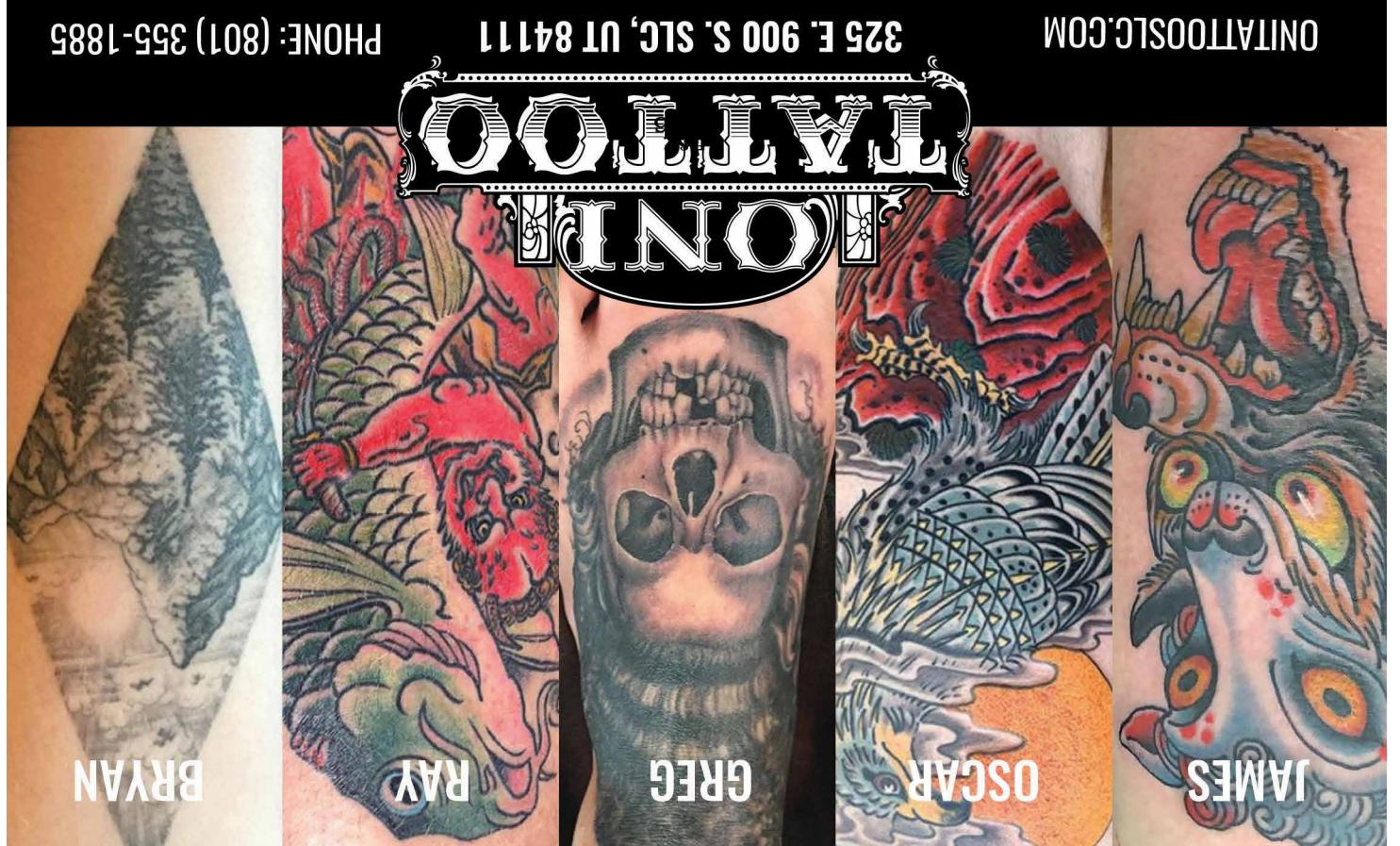
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Endless Indulgence

A RETRO DREAM FOR THE MODERN OLD SOUL

By Zaina Abujebarah
zaina@slugmag.com

Born out of a passion for retro wear and a love for the mid-20th century, **Carrie** and **Richard Vondrus** opened *Endless Indulgence* Retro Wear out of their home in February of 2011. Not only has *Endless Indulgence* grown into its own brick-and-mortar shop since then, but it's made a name for itself as the biggest vintage reproduction shop in Utah and it's become a destination for rockabilly cats all over the world. From true-vintage paint colors on the walls to the vintage television screening *I Love Lucy*—the whimsical, old-school charm of *Endless Indulgence* is thick and is sure to stir up a longing for the days of yore. By specializing in clothes based around the 1940s-1950s, Carrie has curated a shop that has something for every body type for every occasion, making *Endless Indulgence* a must-see fixture on Historic 25th Street.

When I first discovered *Endless Indulgence*, I was 15 and taking my first steps into the rockabilly/vintage lifestyle. I remember searching high and low on the internet for clothes that fit my desired look, assuming that I could never find a real life shop that offered the garments I wanted. Then, I stumbled on their Instagram account, and I was blown away. Not only did they have the clothes I longed for, but they embodied the entire vision. I couldn't believe my eyes. It seemed like the vintage reproduction jackpot, and even in person, it exudes the same energy. The entire shop is filled to the brim with dresses, vintage-inspired undergarments, accessories, shoes, men's wear. Even when I thought I had seen everything, there was something I hadn't.

They opened their doors in their first storefront in October of 2011, only nine months after setting up shop in their own home. "First, we started with classic car shows to build up a clientele before we even opened our doors," Vondrus says. "I wanted to do it once and do it right." Carrie and Richard didn't look to business loans and only

used their savings to get the shop in operation. "If it didn't fly, my husband and I decided that we would just put the money back in our savings," Vondrus says. "Not only did it fly, but it took on a life of its own!" As residents of Ogden, Carrie wanted to keep the shop close to home and there wasn't a better place for the retro replica than on 25th Street. "The only place in my mind to do something like this and to have the feel that I wanted was 25th Street," she says. "It just doesn't have that same feeling anywhere else." Despite the obstacles that came with opening their own business, Carrie feels that the shop was destined to happen.

Carrie considers her locals not only the guys and gals in Utah, but also in Idaho and Wyoming. "We've had people come in here that came all the way from New Zealand that have said that they follow us on Facebook and that they were here on holiday and they had to come up to the shop," Vondrus says. "It's very humbling, because it makes me wonder how we got a reach like that!"

Vondrus started her business out of necessity. In order to find the clothes she desired, she would either have to travel back to her home in California, visit Las Vegas or mail order them. After being a professional ski patroller for 14 years, she hung her skis up and decided it was time to try something new. When she and Richard stumbled on Bettie Page Clothing and got to know the owners as well as **Doris Mayday** and the other ladies that worked there, they started thinking about how they could take the first steps to

Endless Indulgence's show room is full of a colorful array of retro, vintage-inspired pieces.



Photo: Bonneville Jones

opening their business.

For them, opening *Endless Indulgence* was fueled by passion and for a need to do something. "The process of it was really interesting in the sense that we did it completely with our own money and started very small," Vondrus says. "It was also a way for me to feed my habit."

Vondrus discovered her love for vintage fashion when she was 18 years old. She graduated high school in a turquoise vintage dress, and she always loved how vintage-inspired clothes fit her. "Ultimately, when it came to fitting in to clothes, the higher-end clothes from Nordstrom that were cut in a classic 50's style fit me best," she says. "I've always worn that type of clothing my whole life because that's what works for me." Ultimately, there's no deep-rooted answer as to why she loves this style, because it's as simple as loving the style and the fit. *Endless Indulgence* carries garments from over 100 brands, and Carrie's main focus when she's shopping for pieces is quality. Whether it's retro-on-a-budget brand or a higher-price point brand, Carrie makes sure that she only offers the best clothes to her customers. "I never want to disappoint anybody," she says.

This love and care for her customers encouraged the strong community of women that she now has coming into *Endless Indulgence*. Not only is it a shop that fits a perfect niche, but it's also become a place where the community can come together, socialize, hang out and feel a sense of belonging. "I'm honored to be a part of these ladies' lives," Vondrus says. "There's a feeling when people come in here that makes them feel like this is their happy place." Whether you're a new customer or a regular, there's no doubt that Carrie and Richard will make anyone who walks through the door feel like family.

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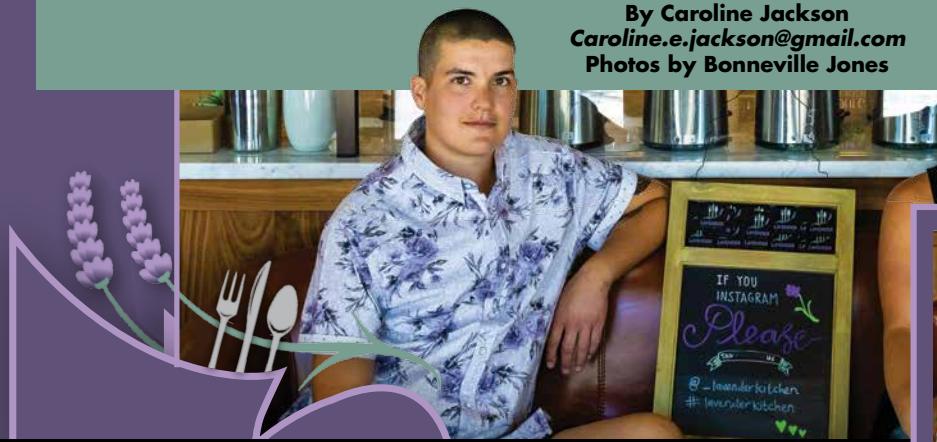




A VEGAN TREAT AS AN OLIVE BRANCH

LAVENDER KITCHEN'S CRUSADE TO COLLABORATE WITH THEIR COMPETITION FOR A BETTER COMMUNITY

By Caroline Jackson
Caroline.e.jackson@gmail.com
Photos by Bonneville Jones



(L-R) Kye and Lisa Hallows have been bringing their ingredients from the garden to the oven to create baked goods their whole lives.

Ogden's Lavender Kitchen founders **Kye** and **Lisa Hallows** have both been creating baked goods their whole lives. "Just super traditional. You make everything from scratch, you use everything from the garden—the idea that it's always better if you make it yourself," says Lisa of this principle that she and Kye have continued to carry with them throughout life. Currently running an all-vegan bakery with pastries, three breakfast sandwiches and custom cakes, the duo uphold their made-from-scratch roots.

The almost two-year culmination of that upbringing wasn't either of their first business ventures. Prior to opening up *Lavender Kitchen*, Kye had opened up *Lavender Vinyl* on 25th Street in Ogden with his best friend, **Blake Lundell**. "We wanted a café with [*Lavendar Vinyl*], but we couldn't put that much capital into it. That's when Lisa and I met." Around the same time, Lisa was just concluding a pie-truck venture with a friend, but was hungry to get back into the game. When she met Kye, it was as if everything finally aligned. "Just because you have a failed attempt doesn't mean you can't figure out the right groove for your business," Lisa says. "*Lavender Kitchen* is 1,000 times better than what I could've imagined [I would've started] five years ago ... The right people at the right time can make your dream happen."

Ironically, prior to the pair meeting, Lisa wasn't vegan, something that led to what Kye likes to refer to as "part of his evil plan"—"she was full-fledged within three months," he says. Lisa attributes the change to the fact that she was already eating vegan food 80 percent of the time while she was with Kye, and started to notice how much better she felt.

However, the duo make it clear that their baked goods are not just for the enjoyment of those of the vegan persuasion. "We know not everyone in Ogden is vegan, but our stuff is so good that even if you're not vegan, you're still gonna like it," says Lisa. The benefits of eating their muffins

don't end with the ingredients. "You're reducing your carbon footprint, you're helping a small business, you are supporting your local community and you're supporting a queer business. So there are so many things that we're all about," Lisa says. Kye and Lisa were nice enough to give me one of their muffins to try, and I can assure you, if you were to eat one of their muffins next to a regular muffin, there would be no way of knowing which was vegan.

The time and effort the pair put in their food does not go unnoticed. Their breakfast sandwich with sunflower-seed sausage, which the two claim they changed 50 times to make it just right, is now their best seller. "Things that are made with love just taste better," says Kye about why he goes through that process.

Delicious baked goods aren't the only part of *Lavender Kitchen* done with a keen sense of intent. Kye and Lisa also want to use their platform to help develop the local small business community in Ogden. "We wouldn't have been able to start the record store and our bakery if it wasn't for the amazing people in this community, and we want to be that for the next set of local businesses that start," says Lisa. She doesn't only talk the talk but she walks the walk: The two love entering partnerships with other local small businesses, and currently that can be seen through their **OTown** cookies, which are made with homemade jam from local *OTown Jam*. The profits go toward helping homeless individuals across Utah, including single moms and women who have experienced domestic abuse.

Supporting local social movements is something that Kye and Lisa love most about what they've been able to create through *Lavender Kitchen*. As Lisa says, "There's so many layers to it. It's the whole 'It gets better' [part of it], all these little baby queers that can maybe now [say], 'Oh I can own a business; I can follow my dreams in



From inside *Kaffe Mercantile*, *Lavender Kitchen* provides a range of from-scratch baked goods to share with Ogden and beyond.

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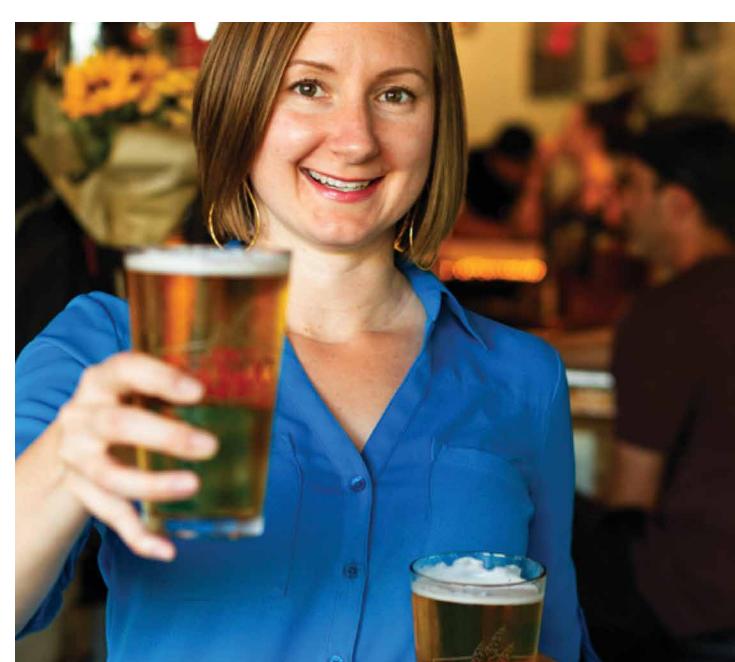
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BEER OF THE MONTH

By Chris and Sylvia Hollands
chris.hollands@porchdrinking.com
sylvia.hollands@porchdrinking.com

Beer Name: Pucker Time Sour Ale

Brewery: UTOG Brewing

Company

ABV: 4%

Serving Style: 12-oz. can

A little over a year ago, we had the pleasure of getting to know **Carson Foss**, Head Brewer of **UTOG Brewing Company**. He and his team of owners took us around an empty building, sharing their vision for what would one day become one of Ogden's newest breweries and restaurants. They rightfully gleamed at the potential. Possibilities included a viewing area where patrons could peer down into the brewing area and see where the magic is made and a rooftop patio with a bird's-eye-view of the **Rapors** baseball field. The group understood that it was going to be a lot of hard work and that they may have needed to make some compromises along the way.

We recently visited the working brewery and can say they did a damn good job matching their initial vision with the final product. Although there may be some areas to finish up, the place turned out nice, and honestly, we all know that beer being done right is the most important responsibility. With that, **UTOG** has offerings for everyone. There were more than 10 beers available on draft and high-points in cans. Foss, an avid home brewer, had given us the impression that he planned to ramp up slowly, so it's exciting to see the spectrum of styles available, with no beer styles off the table—mild blondes and a Kolsch to the New England and traditional-style IPAs, even a black IPA and a nice sour ale.

With the warmer months in full force, a lighter, easy-drinking beer is on the menu. This month, we decided to go with the sour ale, **Pucker Time**.

Description:

After opening the can, we poured it into a trusty tulip glass to showcase the creation. The beer pours a light yellow with a hint of unfiltered clarity. The foam is so minimal that it forms an uneven layer of carbon-

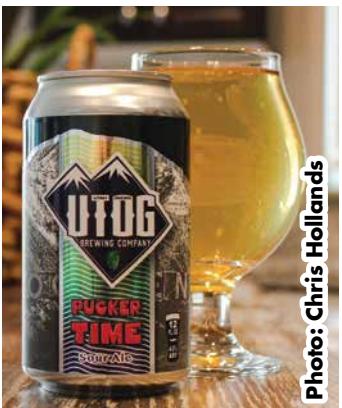


Photo: Chris Hollands

ation bubbles that dissolve as it rests, leaving only a thin, white ring around the glass. A slight salt and a hint of pilsner kinds of aromas bubble in the background. A surprisingly clean citrus and mellow flavor make for a nice combination. This beer has only a slight pop of sour—which, from the name, we would have thought to be much more pronounced. However, **Pucker Time** is a sour ale, and the description of the beer from **UTOG** is that it is meant to be an introductory sour beer, so the slight sourness makes sense. It is crisp and refreshing, making it a perfect summer beer.

Overview:

UTOG Brewing Company did a nice job of putting together an establishment that Ogden locals can be proud of—and the word is out. As we sat and enjoyed a nice lunch, the building had a steady stream of patrons piling into the family-friendly place. They also have beer to go on location. We're thankful for that, too, because we live quite far from this place, and we haven't yet seen them hit our local grocers.

It may seem like a commitment just to grab some beer to Salt Lakers. However, we recommend taking advantage of the time and visit the **Dinosaur Park, Train Museum** or attend a **Rapors** game or one of the great **Ogden Twilight** shows this summer. The beer is good, and the place has plenty to do, so make it a point to head up north every so often. It really is only a freeway away.

Cheers!

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